## NEW PLAYS THAT COME TO ST. LOUIS THIS WEEK.



prospect for distinction in public perform-

Like most off-hand judgments, this die turn goes too far. And yet it is probably true that, on account of the diversity of ac-tive mental pursuits in this country, there is a lack of the settled and concentrated interest in pure music which exists in some

Undoubtedly the best test of concern about music for its own sake is the degree to which chamber music flourishes. The typical form of chamber music is the string quartet and its variations of quintets with plano, clarinet or flute. The interest can be measured either in the number of quar-tet clubs which play for their own gratification, or in the patronage of performers who give chamber music in public. Judged by either of these tests, St. Louis can hardly claim to be zealous in the cause of pure music.
The Knelsel Quartet of Boston is, possibly,

st string quartet in the world. Cer-it challenges comparison with any in Mr. Theodore Spierling is a highly quali-

fied violinist, and his Chicago quartet al-ways gives admirable performances. His concerts in St. Louis have dwindled from a

small success to nothing.

Mr. Victor Lichtenstein gallantly underbook to develop a local season of chamber music. Ris 'cellist, Mr. Schubert, is one of the best quartet players in all the West, and his other assistants are thoroughly ca-pable. The first concert presented a well-balanced and highly creditable rendition of

ROYAL ITALIAN BAND TO

Cavaliere Emilio Rivela, the New Leader, Will Direct an Organization of Fifty-Eight Instrumentalists, Twenty of Whom Are

Soloists-Season to Begin February 22.

PLAY AT MUSIC HALL

al set" were conspicuous by their absence Mr. Lichtenstein has in preparation exqui-site compositions by Dvorak and Saint-Saens, in addition to well-known classics. meet with a more coplous encouragement.
George Heerich, one of the most brilliant
and spirited of our violinists, has returned to his early love of chamber music, and has a quartet in practice, and some views re-garding quintets with plane. So far his re-hearsals are a labor of love, and he is un-

Sunday afternoons at Henneman Hall Messrs. Henneman, Gecks and Moll are giv-ing pleasant and musicianly miniature con-certs, which are entitled to overflow meetings, considering ine immense number people who are willing to be entertained in various ways on Sunday. But these gen-tlemen have not been heard to complain of lack of space for comers in the tidy little

It looks as if, under the tests afforded by It looks as if, under the tests afforded by these praiseworthy efforts of our own musicians, and by the experience of the Kneisel and Spiering quartets, St. Louis is not yet ready to point with pride to its de-velopment of music in the purer forms. It is somewhat to be regretted, since there is no form of music which so develops the no form of music which so develops the taste for pure beauty and perfection of per-

When "The Only Way" was first brought out in England, Mr. Martin Harvey played Sidney Carton. Soon after, and while Har-vey was still pursuing a successful course on the other side, Henry Miller was starred in the piece in this country, with so much success that the American public got the impression that Mr. Miller was the creator of the role. Two or three weeks ago, when

Mr. Harvey was taken ill in Cleveland, a young actor, Mr. Imesor, was put up to play Sidney Carton. If the newspapers are to be trusted—and they are to be trusted, as a rule—Mr. Imeson made a big success in Cleveiand and Indianapolis. When the St. Louis engagement of "The Only Way" began, Mr. Harvey was still unable to appear, and a new Sidney Carton was selected. This one, a certain Mr. Havliand. The gentleman with a name like unto a China plate instantly "made a hit." The conclusion to be derived from all of this is that the part of Sidney Carton is so well conceived and so admirably written that it plays itself; for certainly it doesn't seem reasonable to Mr. Harvey was taken ill in Cleveland. decided about attempting public appear for certainly it doesn't seem reasonable to assume that four actors, one after the other, would make notable successes in any

other way. \

Locally, the most notable musical event of the past week was the production of Puccini's opera, "Tosca," by the Castle Square Company, the opera being heard for the first time in St. Louis last Tuesday evening. It is remarkable for colorful orchestration peculiarly in sympathy with the dramatic quality of the Sardou play, upon which Puccini's work is founded, and the Castle Square Orchestra, under Conductor Emanuel's leadership, fully and competently brought out the beauty and significance of the score. Adelaide Norwood, as Tosca, and Mr. Goff, as the Baron Scarpia, were the stars of the production, Mr. Sheehan and Mr. D'Aubigne alternating in the role of Mario, which does not give opportunity for especial distinction. Locally, the most notable musical event

It seems that America may soon at last be credited with having produced an oper atic tenor of high rank. Mr. Ellison Var Hoose, so well known on the concert stage, has accepted an offer from the Stadt Theater in Bremen, and will leave New York for Paris in April. He will study with Koenig of the Paris Grand Opera until September, the mouth in which he makes his debut in opera in Bremen. Mr. Van Hoose also has an offer from Covent Garden for the season of 1904, the renewal of an offer for last summer, which he declined, but it is now thought that he will go to Covent Garden from his Bremen engagement. Likely as not the American Hoose, so well known on the concert stage gagement. Likely as not the American tenor will come to the Metropolitan Opera-house in New York, a European success being calculated to convince the New York management that an American tenor may be worth while.

Gwilym Miles, the barytone, is to sing it Gwllym Miles, the barytone, is to sing in Cleveland, O., March 19 in a joint recital with Evan Williams, the favorite tenor. Mr. Miles is steadily growing in his art, and has won a high place in Eastern estimation. He has established his home in New York City for some years past, but has a host of friends here in St. Louis who

Although Frau Cosima Wagner once re-marked that she did not take much inter-est in the production of Wagner's operas outside of Bayreuth, the fact remains that the royalties from such productions attain a samitude which must be more or less gradifying. The total paid the Wagners in royalties in 1902 amounted to upward of \$140,000, exclusive of the Bayreuth performances. Of this total, the returns show that "Lohengrin" was the most popular opera, earning total royalties for the year of \$68. 000. The next most popular opera was "Tannheuser," the total royalties for 1902 amounting to \$32,750, and the third in favor "The Flying Dutchman."

So successful has been the tour of Kocian, who played in St. Louis a week ago, that Rudolph Aronson, his manager, has signed a contract with him for twenty additional concerts in American cities, including San Francisco. Kocan will return to New York

in March at which time he will give a concert for the benefit of the Boheman charitable and educational work in this

Some little time ago The Republic took occasion to felicitate the music-loving public up the fact that a violinist who was not "a boy wonder" would soon reach our shores. He has arrived—Hugo Heerman of shores. He has arrived—Hugo Heerman of Germany—has just made his American debut in New York, and the pices of that enty is raptly enthaliastic about him. He is old and gray, but he is hailed as a master interpreter of Beethoven, and is described as presenting a "leonine aspect," facing his adulence with patient calm; "tawny of visage," with deep, disquieting eyes." At the close of his first New York recital he was recalled ten times, and it is said that no other musical newcomer of this season has so stirred an audience to this season has so stirred an audience to acclamation at first sight.

When Mascagni gets back home in Italy from his luckless American tour, if he ever does, he is expected to forget his sorrows in work on a new opera, the libretto of which is now awaiting him. The title of the opera is "Marle Antoinetie," and its theme, of course, is the French Revolution. This would seem to be a happy choice for the exercise of Mascagni's genius, since the dramatic appeal of "The Terror" should prove irresistibly stimulating to a composer of his impassioned temperament.

Siz Happy Irrige has at last disclosed When Mascagni gets back home in Italy

Sir Henry Irving has at last disclosed something of the ideas on which Sardon and Moreau have based their drama of "Dante," which Sir Henry will produce in London

during Easter week.

The play is founded on incidents of Dan-te's writings, which the playwrights have amplified and run together.

The first incident is an allusion, or, to be

more exact, a certain number of allusions, in the "Vita Nuova," to the fact of Dante, after the death of Beatrice, having fallen ir love with and been beloved by a young

ir love with and been beloved by a young friend of the dead girl's.

A mutual bereavement brought the two together, and their friendship seems gradually to have ripened into mutual love. The second incident, out of which the plot of the new play has been woven, is alluded to in the fifth book of the "Purgatory." Con-

temporary record gives this somber story more fully and as follows: An Italian nobleman, Velloe Della Pietra, had espoused a lady of noble family, Ma-

donna Pia.

He became jealous of his wife, with but little reason, and, becoming more and more convinced of her guilt, he finally decided to shut her up in a castle of his that lay in among the marshes of Ravenna. Here, without his ever having accused her, she gradually sank, in silence and despair, and died from the feverish inhalations of the ded from the feverish inhalations of the

narshes.
According to some accounts her husband's method of vengeance returned to his own head and he shortly fell prey to the same

Mrs. Sara Stevens, of the "Way Down East" company, has passed into her sixty-fourth year, and her memories of cele-brated players go back to the winter of 1857, when she supported Edwin Booth. That was Booth's first season in New York. He was a comparatively young man ther and unaffected by the great grief that subsequently clouded his life. She has a high regard for his genius, sh

recalls instances of carelessness in giving and adhering to stage directions, and her anecdotes go to prove that so far from losing himself in a role he would often interrupt serious scenes to make facetious

Mrs. Stevens played "Perdita" to the "Florizel" of Lawrence Barrett in New York, and she testifies to the high admira-tion Barrett had for Booth even in those early days.

Mrs. Stevens adds: "Great griefs develop man's ability to appreciate friends as they develop his other abilities. Clara Morris's account of the manner in which Booth leaned on Barrett during their last tour I believe to be perfectly accurate. Booth never was practical, never could attend to

ticularly after the assassination of Lincoln, needed the support of stronger nature,"

"There are fads in plays, just as there are in everything else," Stuart Robson remarked to a dramatic interviewer in Washington the other day. "The public must be permitted its eccentricities of taste, for

nothing can prevent these changes.
"Do not think that we of the present time are undergoing an experience different from all others in the history of the stage. No the decline of the stage was predicted before any of us were born, and in those to decry the various idiosyncracies of plays and players as it is to-day. One hundred years ago it was said that the stage was

toppling: and why?
"Because all London impulsively deserted
Sarah Siddons and the Kembles in order to
see a certain Master Betty. Parliament dissolved for the sole purpose of attending one of his performances. After a while London came to its senses and returned to its great actors, and Master Betty passed on, and MRS. PAUL DAVIS AND MISS SUTTER.

was forgotten.
"It is the fashion of modern times to set up a hue and cry about the evils of farcecomedy, and its supposed popularity over Shakespeare.

"My observation has shown that with a few exceptions Shakespeare's plays have al-ways been successful when properly pre-sented. The Shakesperean plays have made more fortunes than any others in the records of the stage."

A new dramatization of "Oliver Twist" has been made by Beerbohm Tree, and the will again be seen on the stage in the near future at his Majesty's Theater, London. Beerbohm Tree will appear as Fagin, the

Oscar Asche, who made such a hit in New York with Virginia Harned in "Iris," will be the Bill Sykes, and it is understood that Ellen Terry may possibly play the part of Nancy.

There have been one or two dramtic versions of "Oliver Twist" before this, the most remarkable being that in which Sir Henry Irving played Sykes with such brutal force that his acting was described as positively Mr. Tree, however, considers Fagin the

more effective figure in the stage version, the scene in which the Jew incites the housebreaker to murder his mistress, Nancy, being the actor's opportunity.

James A. Herne staged the original "Chil-dren of the Ghetto" production, and in order to get the right effects in the mob scenes the apostle of naturalism went in the New York Ghetto and engaged the real article, employing at the same time an inter-preter to explain to them in Yiddish the stage directions. The plan was successful. But, according to William Norris, when the production was taken to London this scheme was abandoned, with amusing results. The English stage manager had employed the usual group of cockney supers, and spent something like \$100 in buying make-ups for them. When George Tyler of the Liebler forces saw the lot he was

furious "Why." he screamed, "that band of mutts looks like a gang of sneak-thieves trying to dodge the police! They'll ruin the play-ruin it-do you hear me? They'll ruin it! Look at those whiskers!" and he yanked off the heard of one of the supers, threw it on the beard of one of the supers, threw it on the floor, and stamped on it. "And look at the wig!" and a bit of false head dressing followed the whiskers to the floor, and was shredded under Tyler's angry heel, "And that one, too!" Another wig went to destruction, "And that nose—that nose!" Here Tyler made a grab at the very prominent and highly Roman masal organ of a very short super and tweaked it as though he would throw it, too, to the floor and stamp on it. The super's eyes filled with tears, he uttered a cry of pain, indignantly grabbed and pulled away Tyler's wrenchgrabbed and pulled away Tyler's wrench-like fingers, and then, backing away, bowed and explained very humbly: "Hi begs your pardon, sir, but that's me

Richard Harding Davis is the author responsible for Henry Miller's new play, called "The Taming of Helen." and when the play was originally produced in Eimira. N. Y., he played a part in the cast, as he afterwards telegraphed about the country. But the joke of the inexperience, it appears, was not known to the correspondents.

Davis took the part at the last minute because the actor who had been engaged.

WRITTEN FOR THE SUNDAY REPUBLIC,
The Choral-Symphony Society will give its fourth subscription concert at the Odeon Thursday evening. This time the chorus has its long-anticipated chance to show what it can do with a classic, other than oratorio. Gluck's cantaia, "Orpheus and Eurydice," will be sung, the solo parts having been assigned to Mme. Louise Homer of the Met-

for it had failed to procure a dress suit. There was only one important line to speak, but it was necessary that it should be properly given. Davis, very much excited, was standing in the wings waiting for his cue, when Miller, seeing him there, and thinking he had been on and was lacking confidence for the control of t ing confidence for the next entrance, rushed up, extended his hand, and declared: "You're great, Davis, Wagner has been out in front and says you're making a big hit, with the audience."

"Really?" said the astonished Davis. "I scarcely can believe that, Mr. Miller."
"Fact, though. Wagner just told me." "That's very strange, indeed," said Da

is, "because, you see, I haven't been o Miller paused a moment, and then smiled, "Yes," he said, "that's why they're pleased." Davis liked the line so much that he in-

corporated it in the play.

Miss Mande Lambert of "When Johnny Comes Marching Home." who is to star next year in a comic opera, "The Woman Hater." offers a prize of \$100 for the best new song appropriate for interpolation in

this play.

The song may be toplcal, sentimental or descriptive, the only condition being that it be written for a contraito, have a political bearing and be suffed to Miss Lambert's personality. The star has personally apprised the most

successful song writers of the opportunity. The authors, of course, will retain the publication rights. The songs must be in Miss Lambert's hands by March I. The judges will be Frederic Rankin, Julian Edwards and Frederick C. Whitney, Phrettist, composer and manager.

Eddie Foy is making a comedy hit as Sister Anne in the new "Bluebeard" production in New York, and, in consequence, is in a jovial frame of mind. The other day he was strolling down the long white lane where the players exist and stopped in front of Wallack's Theater. Being approached by a speculator in theater tickets. proached by a speculator in theater tickets be thought to have some amusement at the man's expense.

"Is this a good show?" he asked, assum-ing the air of an innocent abroad, "Sure," said the speculator, "Sure," said to

"I should say so. I'm seiling the last

"Is it a funny show?" "Sure cure for the blues."

"Are the comedians comic?"
"Yes, one of them, Frank Moulin, has got you skinned to death, Eddle Foy!" Whereupon "Eddie" saw some one up the street whom he was in a great hurry to

The newest play by Augustus Thomas is called "The Earl of Pawtucket." It was recently produced in New York. The leading characters were assumed by Lawrence D'Orsay and Elizabeth Tyree. Its three acts take place in the Waldorf-Astoria Hotel, and as one is during a dinner scene an advertisement was inserted in the papers by Kirke La Shelle, asking for waiters. Many came, but few were chosen. One nervous little man, however, impressed the examiners especially. He was called out of

"What is your name, my good man?

What the man replied was "Adam Herzog." but the way he pronounced the name could not be repeated in print. La Shelle's whiskers crackled into a smile, and Thom-as laughed outright. After a short talk it was agreed that if the man would only talk like that on the stage he would be the hit of the piece.
"I'll give you \$29 a week," offered La

"Twenty dollars!" exclaimed "Adam." in quite another voice, and very good English, "Why, I've been playing in Berlin for two and three times that amount. But I need the money, and I'll take the job. That's why I put on my stage dialogue when you began talking to me."

"What's your real name?" asked La

"Fred Hawthorne," said the impostor.

"Acting," says Ellen Terry, "is not like drawing a picture. If the latter is wrong you may rub it out at once and make another. With acting that is impossible—no change whatever can be made—the act must stand as it is. I have often felt as if I must cry out to my audience: 'Oh, that was wrong—not as I meant it to be; let me are that each that content. let me act that part or give that sentenc

Dorothy Morton, who plays the part of the widow in "The Prince of Pilsen," is a St.

"I am always delighted to play my home," she told an interviewer recently. "The peo-ple there seem to hold out their arms and

say 'Welcome Libbie,' for Libbie McCarty is my own name.

"Not very euphonious, is it?" And she laughed that merry little comedy laugh that has made so many people happy throughout the country. "I love the name, though, and I worship my father who gave it. He was a grand old man—a typical Southern gentleman, and a Southern Major, by Jove, sah! I so often hear actors complain of cold treatment in their own

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nomes, but I must say that I am always treated royally in St. Louis.
"Of course, as the years roll on, some of my friends have been married, others moved

away, others dead. I always miss one face -that of good old John W. Norton, and I never seem to realize that he is gone for-ever. Mr. Norton always encouraged me. Many times, when I was a girl, I would feel discouraged and like giving up trying to get a good position and permanent foot-ing in New York, and he would say, 'Courage, little woman; you just study, learn your music, take care of yourself and things will come your way,' and he was right. "In those days there was a trio of good friends to always encourage and help me— John W. Norton, Pat Short and George Mc-Manus, Now there are but two-Mr. Short and Mr. McManus. However, they always try as near as possible to fill the vacant

place and to always make me feel at home. Last summer Edna Wallace Hopper of the

Last summer Edna Wallace Hopper of the "Florodora" company became for the first time in her life a super. She appeared in the race track scene in "The Suburban" and led the mob.

She stood in the judges' stand on the mimic race track and cheered the horses on to victory. No sooner were the lights raised upon that scene than the audience recognized her and gave her cheers of greeting. In the stand with Mrs. Hopper was George Ade suther of "The Sultan of Sulta".

In the stand with Mrs. Hopper was coase.

Ade, author of "The Sultan of Sulta."

In order to reach McVicker's Theater
Mrs. Hopper, who played as usual in "Florodora" at the Illinois Theater, had to take
a most exciting ride. She had a wait of

forgot 'Florodora,' forgot that I was an actress in another play, forgot that I was an on the stage at all, but imagined myself on a really truly race track,

on a really truly race track.

"Immediately at the close of my scene with Mr. Graham, and the entrance of Dolores and Tweedlepunch, I rushed into the wings. My maid was waiting with a cloak. I dashed this on and rushed to the door, where a carriage stood. The driver started before I got a chance to get into it. I had to take it on the fly. Once in we went through the streets at a furious gallop. gallop.
"In less than four minutes we were at the

h less than four minutes we were at the stage door of McVicker's Theater. I was hustled out of the vehicle into the stage door, through the crowds of supers and up into the judge's stand. I had scarcely arrived there before the stage was darkened and then the lights flared on and then the lights flared on and then the lights flared on and then and then the lights flared up and the racing cene was on.
"I never saw anything like it. You see,

the horses start, then rush be you, then, with the shouting of the crowd and the cheers of the audience, your imagination is so fired that you can follow the contestants as they make their way about the "You can see them battling for supremacy. You can see the stout-hearted horses

gradually wearing away the weaker ones until at last they thunder into the stretch and flash by the judges' stand, and Hurricane wins. "But it took longer than one expected, and I had to be back to the Illinois Theater

and 'Florodora.' Before the recall curtain had ceased going up we were back in the

"The carriage rocked from side to side.
The driver lashed his whip. It seemed as
though we would topple over every second.
But we got to the theater zafely.
"I jumped out and rushed through the stage door. Just as I did so I heard my cue upon the stage. In a second I was before the audience—and in time!"

Henry W. Savage has canceled the engagement of the "Prince of Pilsen" for February 2, to bring that attraction to St. Louis for another week.

During Colin Kemper's recent visit to Eu-rope he made the preliminary arrangements for a London season for Louis James and Frederick Warde in "The Tempest." The James-Warde tour in this country ends about May I, after which it is aitogether likely they will go to London for an en-gagement that will continue until Septem-ber.

Frances Stevens has replaced Gertrude Bennett with Henrietta Crosman in "The Sword of the King." Miss Stevens has been starring in "The Little Minister."

WHERE THE BILL CHANGES.

John Drew will appear at the Olympic Theater to-morrow night. His play this season is "The Mummy and the Humming Bird." The play opens in Lord Lumley's apartments in London. He is a scientist, deeply engrossed in his experiments, and for a time neglects his wife in his seal for research. At the opening of the play he is in his laisoratory at work on a chemical analysis. Outside his door are his wife's nicece and her sweetheart, who are trying to awaken him to the fact that it is time to dress for a dinner to be given at the Carleton Hotel in honor of Signor d'Orell, an Italian poet, known as "The Humming Bird." "The Mummy" is Mr. Drew, so-called from his desire for quest and solitude. In spite of the engagement nothing can induce him to forsake his "den," and he senas the party to the tanquet without himself. He returns to his work, but is mailly disturbed by an Italian barrel organ ginder's playing beneath his window.

He sends his valet for the musician, invites him to dine with him, and becoming interested invokales the Italian's life story from him.

Gluseppe does not speak English, but by means of adreit signs he manages to convey the thought that his mission in Engrand is to find a countryman who has ruined his home. He explains that he seeks revenge, and that his victim has a peculiar langh. Lord Lumley at once suspects d'Orelli, the la aimost sure that he has found his man.

"The Humming Bird." "The Mummy" engages the Italian as his valet, and when the latter sees d'Orelli, he is aimost sure that he has found his man.

"The Humming Bird." has been paying close attention to Laoy Lumley, and see, forsaxen by her hisband for a time, reciprocates, and visits his spartments with the intention of eloping, lord Lomley becomes aware of it, follows her, and wante sale is secreted, confronts the villain, and indirectly asserts that he knows the true condition of affairs. He getel d'Oreni out of the way on a pretext, takes as wife nome and fare WHERE THE BILL CHANGES.

"Lovers' Lane," a much discussed play by Clyde Fitch, is the attraction at the Grand Opera-house for this week, commencing with to day's mattnee, it has come into exceptions prosperity under the direction of Wm. A strady who made it almost as valuable, commercially, as his famous "Way Down East." Lovers' Lane" has been enacted every week save six since the beginning of February, 1901. It found favor for five months in New York, and, being transferred to Chicago for a four weeks engagement, remained there all through the hot summer. The hero is a young clergyman, who is a bit too liberal-minded for the orthodox. He is generous and unsuspecting, and allows the spiders of the sewing circle and the choir loft to enmesh him in a web of tittle-tattle and jealous suspicion.

How he overcomes his adversaries and wins the pretty pupil from the New York Art League are developed in an interesting story.

C. T. Dazey's newest play, "The Suburban," will be presented at Havlin's this week. Three of the most interesting characters are an aged father, his son, and a daughter of the latter, a little child. The son has been driven from home for having contracted a marriage against the wishes of the father. Years pass, in which father and son are strangers. It is Suburban, Day at Sheepshead Bay, and the scene is on the lawn. The old father meets the little grant.

ST. LOUIS WOMEN. TO BE CHORAL SYMPHONY SOLDISTS



MISS LILLIAN M. SUTTER.
Who will sing the part of Amor in "Orpheus and Eurydice."

ropolitan Opera-house, New York: Mrs. Paul Davis and Miss Lillian Sutter of St. Louis. The entire orchestra has also been laid under contribution. Charles Galloway is to preside at the organ. Mme. Homer comes directly from New York for this event. The choruses, solos and instrumental interludes of Gluck's classic have been in careful repearant for sevent water. been in careful rehearsal for several weeks.

CHANNING ELLERY AND CAVALIERE RIVELA, end director of the Royal Italian Band, soon to play in St. Louis. re. Tate & Middleton are the lessess.

Coliseum and Music Hall. They and for their opening attraction Ellery's leader this year. The season at Music Hall Italian Band. The band has fifty.